



**THE REFLECTION OF MARSHALL MATHERS'
VIOLENT LIFE IN HIS LYRICS FEATURED IN
THE SLIM SHADY LP**

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A THESIS



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ABSTRACT

The literary cannon nowadays leads the distinction between the "high culture" and "pop culture" kinds of literary works, which views the high culture as qualified works and pop culture as the minority one. In order to achieve the literariness, it is common for students of English Literature to analyze a work of high culture for their thesis. This matter, of course, had caused the pop culture to be even marginalized. Yet, contemporary works, which are categorized to be marginal, are highly produced nowadays. The writer herself views that this phenomenon might discourage young writers to create their works. Therefore, pointed to Arnold Toynbee's idea on postmodernism – there is no absolute truth, even in high and pop culture – she uses a contemporary work as the subject of her thesis. The work chosen is The Slim Shady LP by Eminem.

She discerns this particular work as the representation of the marginal works with high-quality. It is out of ordinary, as the lyrics have been criticized to be violence. Nevertheless, it is the aim of the writer to find out how far the lyricist's personal life influences his works.

This analysis is a qualitative research. The data is collecting eclectically from any sources, related to The Slim Shady LP and the lyricist. To limit the research, the writer decides to focus on a domain and choose three lyrics as the sample, which is "Brain Damage", "Rock Bottom", and "I Just Don't Give A Fuck". The data is analyzed by using the structural-semiotics combined with the biographical approach and the German expressive theory. The using of this theory is considered under the thoughts that it is related to music, which is the media used by the lyricist in creating his works.

After having the research, the writer finds out that The Slim Shady is created from the lyricist's experiences and imagination. This surrealist work is full of distortion. Notwithstanding the idea of economic motive behind the creating of contemporary works, which is considered to be the boundary to define pop and high culture, the writer finds out that marginal works also have moral messages to be delivered, in spite of the literary elements which are personalized.